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HARMONIA

COLE

LEWIS



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Class of 1887

HARMONIA

PROGRESSIVE EXERCISES AND SONGS

FOR FOUR-PART CHORUS OF MIXED VOICES

FOR USE BY
CHORAL SOCIETIES, PEOPLE'S SINGING CLASSES
ACADEMIES, HIGH AND GRAMMAR SCHOOLS

AVAILABLE FOR
ADULT CHORUS (SOPRANO, ALTO, TENOR,
BASS) OR SCHOOL CHORUS (SOPRANO I,
SOPRANO II, ALTO-TENOR, BASS)

THE EDUCATIONAL PLAN BY
SAMUEL W. COLE

THE EXERCISES AND SONGS WRITTEN AND SELECTED BY
LEO R. LEWIS



SILVER, BURDETT & COMPANY

NEW YORK

BOSTON

CHICAGO

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HARVARD UNIVERSITY
DEPARTMENT OF MUSIC
THE GIFT OF
WALTER RAYMOND SPALDING
OCT 1921

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BY SAMUEL W. COLE

PREFACE.

As indicated by the title-page, and by the statements on the pages immediately following this Preface, HARMONIA may be used for various purposes and in various ways; but it may be well to state at once that the book was planned and written because the authors knew of no work, original or compiled, which was devoted to the systematic preparation for participation in oratorio and cantata. Theoretically, the practice of part-songs in goodly number should give this preparation. As a matter of fact, however, there seems to be, in most part-song study, rather more of the recreative than of the educative; and, under the best of prevailing conditions, much time and energy are consumed in the rendering of passages and selections which accomplish no educational uplift whatsoever. In a word, the teacher finds, for four-part work, no graded course of study ready at hand; and frequently observes that his best singers lose interest in chorus-practice, because they lack that most valuable of educational incentives,—the consciousness of definite progress toward a definite goal. Hence, the prime object of ensemble study—the rendering of choral works in the larger forms—is too rarely attained; though the time spent, if well used, might bring most classes to that point.

HARMONIA presents, in carefully graded series, exercises and songs of distinctly educative trend. It is hoped that those who study this material may find it also musically interesting. The authors have basis for belief that the book is not without value, in the fact that Series I and II have found favor with the People's Singing Classes at Boston, as well as with a few high school supervisors who gave kindly welcome to the advance edition. Comparatively few songs will here be found, abundant supplementary material being always available. Such songs as are included will be found to carry out the educational purpose of the work.

SAMUEL W. COLE.

LEO R. LEWIS.

INTRODUCTORY AND DESCRIPTIVE.

THE USES OF HARMONIA.

THE careful gradation of the material of HARMONIA renders the book available for adult beginners, or for high school pupils in localities where music is not systematically taught in the grades. Again, in towns and cities where music instruction is well organized, HARMONIA may do valuable service in broadening and strengthening the vocal work in the upper grammar grades and in the high schools. In many academies and "free schools," conditions exist which yield pupils of many intermediate grades of proficiency. As the Instructor can best judge how to deal with special conditions, we may restrict ourselves to a consideration to the best use of the book, on the one hand by beginners, and on the other hand by "students in course," as we may call those who have had systematic music work in the grades.

FOR BEGINNERS.

We assume, for those who would study HARMONIA, the mastery of a few of the rudiments of music, — ability to sing the major scale, to construct the staff, to name by letter the notes as they appear on the G and F clefs. A knowledge of these first principles may easily be imparted by a competent teacher having a blackboard at his disposal, without the use of any other material. A knowledge of the different kinds of notes and rests, and an ability to beat two-, three-, and four-part measure, would be very helpful; but these may be acquired as the study of HARMONIA proceeds.

Having determined the key and the time of the respective exercise, sound the key-note, and have the parts sing separately until the notes are well learned. Then put them together thus: sound the key-note, and have each part sound its first note, thus getting the chord; then count a measure or two *slowly*, and have the exercise sung. Should any part lack independence, allow it to predominate by causing the other parts to sing softly, so that the weak part may "hear itself," until independence (the ability to sing a part "against" the tones of the other parts) is fully attained.

This process should be repeated for each new exercise, and no instrumental aid whatsoever should be

given. As new difficulties present themselves, there may be demonstration at the blackboard, with unison practice. But no step in advance should be taken until the difficulties in hand have been fully mastered. Close adherence to this principle is prerequisite to satisfactory achievement.

The syllables *do, re, mi, etc.*, the numerals *one, two, three, etc.*, or any syllable suitable for vocalizing, may be used in singing the exercises. In the more advanced study, and in review work, *loo* or *la* only should be used.

From time to time, and especially at points where progress seems slow, part-songs from other sources may be introduced. It is well, in such cases, to choose songs which are, in difficulty, below the grade of the respective point in HARMONIA.

Progress need not be rapid. Frequent reviews are desirable. It should be remembered that HARMONIA's purpose is to develop power, not merely to give recreation; and that its tasks are therefore so arranged as continually to present new problems for thought and study.

FOR STUDENTS IN COURSE.

HARMONIA will here occupy from one-fifth to one-fourth of the time devoted to music. The earlier exercises will afford sight-reading material, during the singing of which special attention must be given to the basses and tenors. Copious unison singing of those parts will be in order. As time passes, and closer coördination of the parts is established, detail unison work may be discontinued, since each new difficulty is fully treated in each part.

The use of all syllables except *la* or *loo* should be gradually discontinued.

It is probably in the treatment of the minor mode, toward the end of Series I and throughout Series III, that the educational value of HARMONIA will be most apparent. The minor mode is an "undiscovered country" to the vast majority of Americans; and the general impression exists that many of the courses for graded schools fail to give it adequate treatment. It is probable, therefore, that much patience and energy on the part of both

teacher and pupils, will be called into requisition in the study of Series III; but those who "mean business" in their study of music, may count upon finding rich reward for the patience and perseverance here required. Certainly nothing is more definitely promotive of musical intelligence and taste than well-ordered study of the varied possibilities of the minor mode.

Before the study of HARMONIA is concluded, the class will be well able to undertake the rendering

of some easy cantata, — Lahee's "Building of the Ship," for instance, which is an ideal initial subject of Cantata study. Complete chorus parts of this and other cantatas are available, at small cost, in the Beacon Series. Any class which has faithfully performed the work prescribed in HARMONIA should be competent to undertake the study of Haydn's "Creation," or of any other classic oratorio not overtaxing the registers of the individual voices.

THE CONTENT OF HARMONIA.

SERIES I. Diatonic exercises, with easy intervals, but with considerable variety as to chords — Practice in entering after rests — All ordinary representations of the beat, and multiples thereof, in various rhythms and major keys — The commoner accidentals, both modulatory and ornamental — Introductory treatment of the minor — Modulation.

SERIES II. The divided beat and dotted note in all the commoner rhythms — Completion of the presentations of accidentals — Four sounds to the beat and the doubly dotted note — Exercises and songs in-

volving considerable freedom in interval progressions in major — More advanced problems in modulation.

SERIES III. Extended treatment of the minor, as to melody and as to harmony — Mingling of major and minor effects — Review of rhythmical problems already treated, with special emphasis on the triplet — Syncopation in various forms — Skips to and from chromatic tones — Selected exercises — Specimens of rather difficult part-songs in sustained style — Introductory selections from oratorio and cantata.

HYMNS, CHORALES, PART-SONGS, ETC.

PAGE	TITLE	AUTHOR OR SOURCE
6	THE AMERICAN FLAG	
11	COLUMBIA	
16	NOW THANK WE ALL OUR GOD	<i>Crüger</i>
18	EVENING HYMN	<i>Brahms</i>
26	THE LORD IS MY SHEPHERD	
32	THE LORD, JEHOVAH, REIGNS	<i>Old Tune</i>
36	GOD IS LOVE	<i>Old Tune</i>
37	I WILL EXTOL THEE	
41	UNION AND DUTY	
44	NOW FARE THEE WELL	<i>Stein</i>
46	ELFIN SONG	
48	MY COUNTRY	

PAGE	TITLE	AUTHOR OR SOURCE
50	WANDERER'S NIGHT SONG	<i>Lehmann</i>
52	SPRING SONG	<i>Silas</i>
54	WE WELCOME THEE	<i>Stein</i>
56	SLEIGHING SONG	
58	OUR FLAG	<i>Wilhelm</i>
68	AH, WELL-A-DAY	
80	MIDNIGHT	<i>Walter</i>
82	LULLABY	<i>Jork</i>
83	SELECTIONS, "CREATION"	<i>Haydn</i>
84	SELECTION, "LAY OF THE BELL"	<i>Romberg</i>
84	FINAL CHORUS, "CREATION," PART I.	<i>Haydn</i>

THE ARRANGEMENT FOR VOICES.

THE voice arrangement of this book is the same as that adopted in 1901 in the Beacon Series, — an arrangement which makes four-part singing possible, even though tenor voices be few or wholly absent. On the upper staff are found the First and Second Soprano parts, the latter of which may be sung also by Altos of medium register. The second staff contains the Tenor part, which, when sung by changed voices, sounds an octave lower than written; this same staff contains also an Alto II part, adapted to alto voices which sound *with ease* the G below the treble staff. This Alto II part generally duplicates

the Tenor part, supporting it, if present; making complete four-part harmony, if no tenor voices are available. Thus, on this second staff, the upper notes are for changed voices, the lower for unchanged voices. On the third staff the Bass part is found in its customary representation. Throughout the book the limitations of youthful voices have been carefully regarded.

When the book is used by adults only, special caution should be given to the Tenors to disregard entirely the lower notes on the second staff.

HARMONIA — SERIES I

PROGRESSIVE EXERCISES AND SONGS

FOR

FOUR-PART CHORUS OF MIXED VOICES,

ADAPTED FOR USE BY ADULT CHORUS (SOPRANO, ALTO, TENOR, BASS,) OR FOR USE BY
SCHOOL CHORUS (SOPRANO I, SOPRANO II, ALTO-TENOR, BASS).

1 2 3 4 5

[TENOR AND ALTO-TENOR.]

6 7 8 9 10

11 12 13 14

15 16 17

Three staves of music in G major (one sharp) and common time. Measure 15 shows a treble clef with a G4 quarter note, an F#4 quarter note, and a G4 half note. The bass clef has a G2 half note and a G3 half note. Measure 16 shows a treble clef with a G4 quarter note, an A4 quarter note, and a G4 half note. The bass clef has a G2 half note and a G3 half note. Measure 17 shows a treble clef with a G4 quarter note, an A4 quarter note, and a G4 half note. The bass clef has a G2 half note and a G3 half note.

18 19 20

Three staves of music in G major (one sharp) and common time. Measure 18 shows a treble clef with a G4 quarter note, an A4 quarter note, and a G4 half note. The bass clef has a G2 half note and a G3 half note. Measure 19 shows a treble clef with a G4 quarter note, an A4 quarter note, and a G4 half note. The bass clef has a G2 half note and a G3 half note. Measure 20 shows a treble clef with a G4 quarter note, an A4 quarter note, and a G4 half note. The bass clef has a G2 half note and a G3 half note.

21 22 23

Three staves of music in G major (one sharp) and common time. Measure 21 shows a treble clef with a G4 quarter note, an A4 quarter note, and a G4 half note. The bass clef has a G2 half note and a G3 half note. Measure 22 shows a treble clef with a G4 quarter note, an A4 quarter note, and a G4 half note. The bass clef has a G2 half note and a G3 half note. Measure 23 shows a treble clef with a G4 quarter note, an A4 quarter note, and a G4 half note. The bass clef has a G2 half note and a G3 half note.

24 25 26

Three staves of music in G major (one sharp) and common time. Measure 24 shows a treble clef with a G4 quarter note, an A4 quarter note, and a G4 half note. The bass clef has a G2 half note and a G3 half note. Measure 25 shows a treble clef with a G4 quarter note, an A4 quarter note, and a G4 half note. The bass clef has a G2 half note and a G3 half note. Measure 26 shows a treble clef with a G4 quarter note, an A4 quarter note, and a G4 half note. The bass clef has a G2 half note and a G3 half note.

27 28 29

Three staves of music. The top staff is in treble clef with a key signature of one flat (B-flat) and a 2/2 time signature. The middle staff is in treble clef with a key signature of one flat (B-flat) and a 2/2 time signature. The bottom staff is in bass clef with a key signature of one flat (B-flat) and a 2/2 time signature. Measures 27-29 show a progression of chords and single notes.

30 31 32

Three staves of music. The top staff is in treble clef with a key signature of one flat (B-flat) and a 2/2 time signature. The middle staff is in treble clef with a key signature of one flat (B-flat) and a 2/2 time signature. The bottom staff is in bass clef with a key signature of one flat (B-flat) and a 2/2 time signature. Measures 30-32 show a progression of chords and single notes. Measure 31 has a 4/4 time signature change.

33 34 35

Three staves of music. The top staff is in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The middle staff is in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The bottom staff is in bass clef with a key signature of one flat (B-flat) and a 4/4 time signature. Measures 33-35 show a progression of chords and single notes.

36 37 38

Three staves of music. The top staff is in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The middle staff is in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The bottom staff is in bass clef with a key signature of one flat (B-flat) and a 4/4 time signature. Measures 36-38 show a progression of chords and single notes.

39 40 41

Three staves of music in 4/4 time, key of D major. Measure 39: Treble clef has a half note D4, quarter note E4, quarter note F#4, and a half note G4. Bass clef has a half note D3, quarter note E3, quarter note F#3, and a half note G3. Measure 40: Treble clef has a half note A4, quarter note B4, quarter note C5, and a half note B4. Bass clef has a half note A3, quarter note B3, quarter note C4, and a half note B3. Measure 41: Treble clef has a half note A4, quarter note B4, quarter note C5, and a half note B4. Bass clef has a half note A3, quarter note B3, quarter note C4, and a half note B3.

42 43 44

Three staves of music in 4/4 time, key of D major. Measure 42: Treble clef has a half note A4, quarter note B4, quarter note C5, and a half note B4. Bass clef has a half note A3, quarter note B3, quarter note C4, and a half note B3. Measure 43: Treble clef has a half note A4, quarter note B4, quarter note C5, and a half note B4. Bass clef has a half note A3, quarter note B3, quarter note C4, and a half note B3. Measure 44: Treble clef has a half note A4, quarter note B4, quarter note C5, and a half note B4. Bass clef has a half note A3, quarter note B3, quarter note C4, and a half note B3.

45 46

Three staves of music in 4/4 time, key of D major. Measure 45: Treble clef has a half note A4, quarter note B4, quarter note C5, and a half note B4. Bass clef has a half note A3, quarter note B3, quarter note C4, and a half note B3. Measure 46: Treble clef has a half note A4, quarter note B4, quarter note C5, and a half note B4. Bass clef has a half note A3, quarter note B3, quarter note C4, and a half note B3.

47

Three staves of music in 4/4 time, key of D major. Measure 47: Treble clef has a half note A4, quarter note B4, quarter note C5, and a half note B4. Bass clef has a half note A3, quarter note B3, quarter note C4, and a half note B3.

48 49

Musical score for measures 48 and 49. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). It consists of three staves: two treble staves and one bass staff. Measures 48 and 49 are indicated by numbers above the first two staves. The music features a mix of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The bass staff provides a steady accompaniment with eighth notes.

50

Musical score for measure 50. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). It consists of three staves: two treble staves and one bass staff. Measure 50 is indicated by a number above the first two staves. The music continues with eighth and sixteenth notes, maintaining the same rhythmic and melodic patterns as the previous measures.

51

Musical score for measure 51. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). It consists of three staves: two treble staves and one bass staff. Measure 51 is indicated by a number above the first two staves. The music continues with eighth and sixteenth notes, maintaining the same rhythmic and melodic patterns as the previous measures.

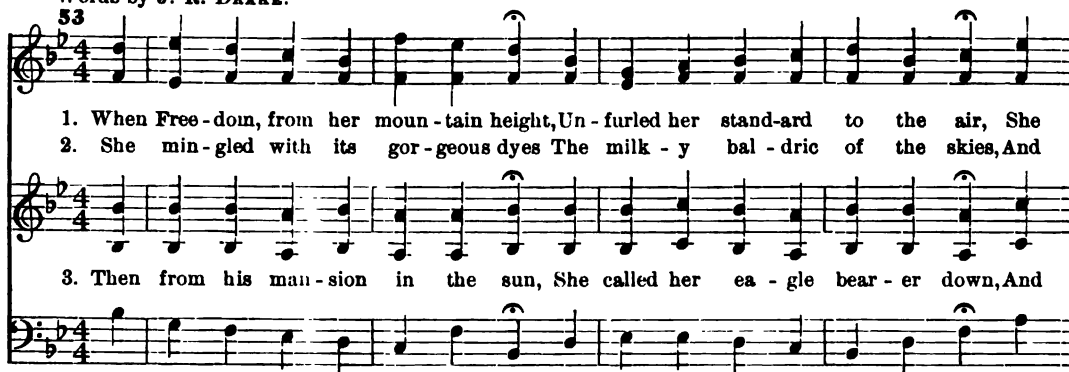
52

Musical score for measure 52. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). It consists of three staves: two treble staves and one bass staff. Measure 52 is indicated by a number above the first two staves. The music continues with eighth and sixteenth notes, maintaining the same rhythmic and melodic patterns as the previous measures.

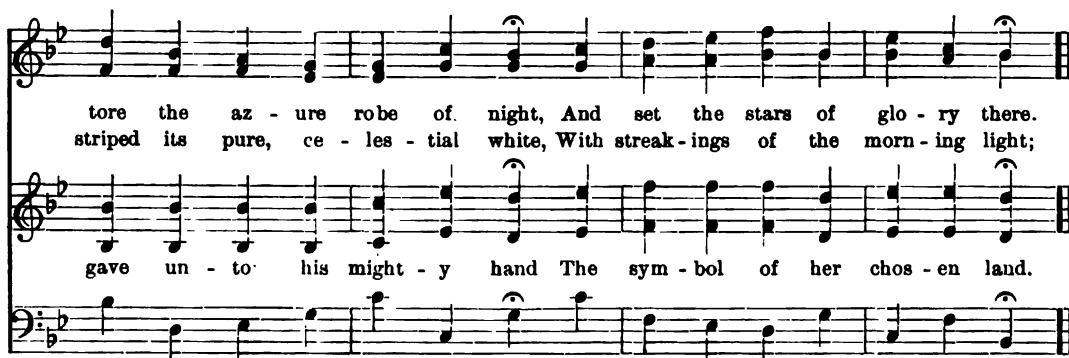
THE AMERICAN FLAG.

Words by J. R. DRAKE.

53



1. When Free-dom, from her moun-tain height, Un-furled her stand-ard to the air, She
2. She min-gled with its gor-geous dyes The milk-y bal-dric of the skies, And
3. Then from his man-sion in the sun, She called her ea-gle bear-er down, And



tore the az-ure robe of night, And set the stars of glo-ry there.
striped its pure, ce-les-tial white, With streak-ings of the morn-ing light;
gave un-to his might-y hand The sym-bol of her chos-en land.



54 55 56



57 58 59

60 61

Measures 60 and 61 of a musical score. The score is written for three staves: Treble, Treble, and Bass. The key signature is two flats (B-flat and E-flat), and the time signature is 2/2. Measure 60 shows a melodic line in the first Treble staff and a bass line in the Bass staff. Measure 61 continues the melody and bass line.

62

Measures 62 and 63 of a musical score. The score is written for three staves: Treble, Treble, and Bass. The key signature is two flats (B-flat and E-flat), and the time signature is 2/2. Measure 62 shows a melodic line in the first Treble staff and a bass line in the Bass staff. Measure 63 continues the melody and bass line.

63 64

Measures 63 and 64 of a musical score. The score is written for three staves: Treble, Treble, and Bass. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. Measure 63 shows a melodic line in the first Treble staff and a bass line in the Bass staff. Measure 64 continues the melody and bass line.

65

Measures 65 and 66 of a musical score. The score is written for three staves: Treble, Treble, and Bass. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. Measure 65 shows a melodic line in the first Treble staff and a bass line in the Bass staff. Measure 66 continues the melody and bass line.

66

67

Musical score for measures 66 and 67. The score is in 4/4 time with a key signature of two sharps (F# and C#). It consists of three staves: Treble, Alto, and Bass. Measure 66 shows a complex chordal texture in the Treble and Bass staves, while the Alto staff has rests. Measure 67 continues this texture with some melodic movement in the Treble and Bass staves.

68

Musical score for measure 68. The score is in 4/4 time with a key signature of two sharps (F# and C#). It consists of three staves: Treble, Alto, and Bass. Measure 68 shows a complex chordal texture in the Treble and Bass staves, while the Alto staff has rests.

69

Musical score for measure 69. The score is in 4/4 time with a key signature of two sharps (F# and C#). It consists of three staves: Treble, Alto, and Bass. Measure 69 shows a complex chordal texture in the Treble and Bass staves, while the Alto staff has rests.

70

Musical score for measure 70. The score is in 4/4 time with a key signature of two sharps (F# and C#). It consists of three staves: Treble, Alto, and Bass. Measure 70 shows a complex chordal texture in the Treble and Bass staves, while the Alto staff has rests.

71 72

73

74

75

76 77

Musical score for measures 76 and 77. The score is in 6/4 time with a key signature of one flat (B-flat). It consists of three staves: Treble, Alto, and Bass. Measure 76 shows a complex chordal texture in the Treble and Alto staves, while the Bass staff has a more active line. Measure 77 continues this texture with some simplification in the Treble staff.

78

Musical score for measure 78. The score is in 6/4 time with a key signature of one flat (B-flat). It consists of three staves: Treble, Alto, and Bass. Measure 78 shows a continuation of the chordal texture from the previous measures, with some rests in the Treble and Alto staves.

Musical score for measures 79 and 80. The score is in 6/4 time with a key signature of one flat (B-flat). It consists of three staves: Treble, Alto, and Bass. Measures 79 and 80 show a continuation of the chordal texture, with some rests in the Treble and Alto staves.

79

Musical score for measure 79. The score is in 6/4 time with a key signature of one flat (B-flat). It consists of three staves: Treble, Alto, and Bass. Measure 79 shows a continuation of the chordal texture from the previous measures, with some rests in the Treble and Alto staves.

COLUMBIA.

Words by TIMOTHY DWIGHT.

80

Co - lum - bia, Co - lum - bia, to glo - ry a - rise, The queen of the world and the

Co - lum - bia, Co - lum - bia, to glo - ry a - rise, The queen of the world and the

[This Number may be sung in the key of F.]

child of the skies ! Thy ge - nius commands thee ; with

child of the skies ! Thy ge - nius com - mands thee, Thy ge - nius com - mands thee; with rap - ture be -

rap - ture be - hold, With rap - ture, with rap - ture, with rap - ture be - hold, While a - ges on

hold, be - hold, With rap - ture, with rap - ture, with rap - ture be - hold, While a - ges on

With rap - ture,

a - ges thy splen - dors un - fold, while a - ges on a - ges thy splendors un - fold.

a - ges thy splen - dors un - fold, while a - ges on a - ges thy splendors un - fold.

81 82

81 82

83

83

84 85

84 85

86

86

87 88 89

Measures 87-89 of a musical score. Measure 87 is in 4/4 time and contains a whole note chord with a flat 7 (b7). Measures 88 and 89 are in 4/4 time and contain eighth notes. The score is written for three staves: two treble staves and one bass staff.

90

Measure 90 of a musical score. The measure is in 3/4 time and contains a whole note chord with a flat 7 (b7). The score is written for three staves: two treble staves and one bass staff.

91

Measure 91 of a musical score. The measure is in 3/4 time and contains a whole note chord with a flat 7 (b7). The score is written for three staves: two treble staves and one bass staff.

92

Measure 92 of a musical score. The measure is in 3/4 time and contains a whole note chord with a flat 7 (b7). The score is written for three staves: two treble staves and one bass staff.

93 94

93 94

95 96

95 96

97

97

98

98

99

100

Musical score for measures 99 and 100. The score is written for three staves (treble, alto, and bass clefs) in 3/4 time. Measure 99 features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Measure 100 continues the melody and accompaniment, with a key signature change to one sharp (F#) indicated by a sharp sign on the F line of the treble staff.

101

Musical score for measure 101. The score is written for three staves (treble, alto, and bass clefs) in 3/4 time. Measure 101 features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The key signature remains one sharp (F#).

102

Musical score for measure 102. The score is written for three staves (treble, alto, and bass clefs) in 3/4 time. Measure 102 features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The key signature changes to two sharps (F# and C#) indicated by a sharp sign on the C line of the treble staff.

103

Musical score for measure 103. The score is written for three staves (treble, alto, and bass clefs) in 3/4 time. Measure 103 features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The key signature remains two sharps (F# and C#).



NOW THANK WE ALL OUR GOD.

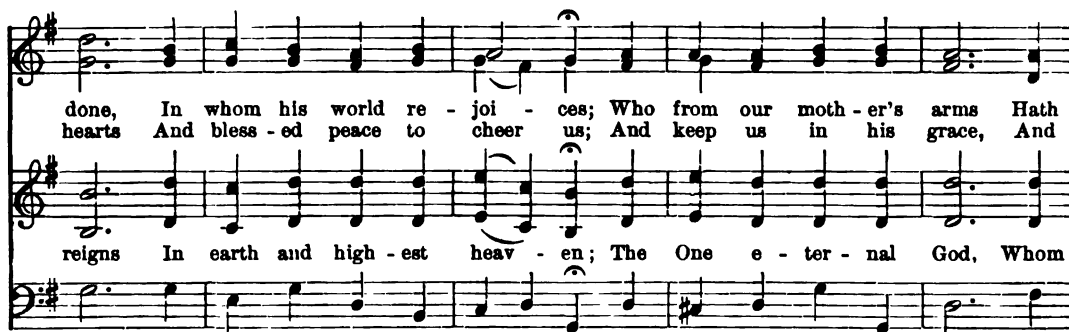
Translated from RINKART by WINKWORTH.

JOHANN CRÜGER, 1649.


105



1. Now thank we all our God, With hearts and hands and voices, Who wondrous things hath done, In whom his world rejoices; Who from our mother's arms hath taken us, And blessed peace to cheer us; And keep us in his grace, And reigns In earth and highest heaven; The One eternal God, Whom



2. O, may this bounteous God Through all our life be near us, With ever joy - ful hearts And bless - ed peace to cheer us; And keep us in his grace, And reigns In earth and high - est heav - en; The One e - ter - nal God, Whom



3. All praise and thanks to God The Fa - ther now be giv - en, The Ho - ly One who blessed us on our way With count - less gifts of love, And still is ours to - day. guide us when per - plexed, And free us from all ills In this world and the next. earth and heav'n a - dore, For thus it was, is now, And shall be ev - er - more.

106 107

Musical score for measures 106 and 107. The score is in 3/4 time and consists of three staves: two treble staves and one bass staff. Measure 106 shows a complex melodic line in the first treble staff with many accidentals, and a more rhythmic accompaniment in the other staves. Measure 107 continues the melodic development with a key signature change to one sharp (F#) and a change in the bass line.

108 109

Musical score for measures 108 and 109. The score is in 3/4 time and consists of three staves. Measure 108 features a melodic line in the first treble staff and a bass line in the bass staff. Measure 109 shows a key signature change to two sharps (F# and C#) and a change in the time signature to 4/4, indicated by a double bar line and a new time signature.

110

Musical score for measure 110. The score is in 3/4 time and consists of three staves. Measure 110 continues the melodic and harmonic development, featuring a complex melodic line in the first treble staff and a bass line in the bass staff. The key signature remains two sharps (F# and C#).

Continuation of the musical score for measure 110. This block shows the continuation of the three staves from the previous block, maintaining the same time signature and key signature. The melodic line in the first treble staff and the bass line in the bass staff continue their development.

EVENING HYMN.

J. ELLERTON, adapted.

Arranged from J. BRAHMS.

111

1. The day thou gav - est, Lord, is end - ed; The dark - ness falls at thy be - heat; To
 2. We thank thee that thy love, un - sleeping, While earth rolls on - ward in - to light, Thro'

3. The sun, that bids us rest, is wak - ing Our breth - ren 'neath the west - ern sky, And
 4. So be it, Lord; thy throne shall nev - er, Like earth's proud empires, pass a - way, But

thee our morn - ing hymns as - cend - ed, Thy praise shall hal - low now . . . our rest.
 all the world its watch is keep - ing, And rests not now by day . . . or night.

hour by hour fresh lips are mak - ing Thy won - drous do - ings heard . . . on high.
 stand, and rule, and grow for - ev - er, Till all thy crea - tures own . . . thy sway.

112

113

114

115 116 117 118

Three systems of musical notation for measures 115, 116, 117, and 118. Each system consists of three staves: a top staff with a treble clef, a middle staff with a treble clef, and a bottom staff with a bass clef. The time signature is 4/4. Measure 116 has a sharp sign (#) above the middle staff. Measure 118 has a sharp sign (#) above the middle staff.

119 120

Two systems of musical notation for measures 119 and 120. Each system consists of three staves: a top staff with a treble clef, a middle staff with a treble clef, and a bottom staff with a bass clef. The time signature is 3/4. Measure 119 has a sharp sign (#) above the middle staff. Measure 120 has a sharp sign (#) above the middle staff.

121

One system of musical notation for measure 121. It consists of three staves: a top staff with a treble clef, a middle staff with a treble clef, and a bottom staff with a bass clef. The time signature is 3/4. Measure 121 has a sharp sign (#) above the middle staff.

122

One system of musical notation for measure 122. It consists of three staves: a top staff with a treble clef, a middle staff with a treble clef, and a bottom staff with a bass clef. The time signature is 4/4. Measure 122 has a sharp sign (#) above the middle staff.

123 124

Musical score for measures 123 and 124. The score is in 3/4 time and consists of three staves: two treble staves and one bass staff. The key signature has one sharp (F#). Measures 123 and 124 are indicated by numbers above the first and second staves respectively. The music features a mix of eighth and quarter notes with some accidentals.

125

Musical score for measure 125. The score is in 3/4 time and consists of three staves: two treble staves and one bass staff. The key signature has one sharp (F#). Measure 125 is indicated by a number above the first staff. The music continues with eighth and quarter notes.

126 127

Musical score for measures 126 and 127. The score is in 6/8 time and consists of three staves: two treble staves and one bass staff. The key signature has two flats (Bb, Eb). Measures 126 and 127 are indicated by numbers above the first and second staves respectively. The music features a mix of eighth and quarter notes.

128

Musical score for measure 128. The score is in 4/4 time and consists of three staves: two treble staves and one bass staff. The key signature has two flats (Bb, Eb). Measure 128 is indicated by a number above the first staff. The music features a mix of eighth and quarter notes, with some rests in the treble staves.

129



130



131

132



133

134



135

Measure 135: Treble staff contains eighth and quarter notes with some accidentals. Bass staff contains quarter and eighth notes. There are 'x' marks above the first and fourth measures of both staves.

136

Measure 136: Treble staff contains quarter and eighth notes. Bass staff contains quarter and eighth notes. There are 'x' marks above the first and fourth measures of both staves.

137

Measure 137: Treble staff contains eighth and quarter notes. Bass staff contains quarter and eighth notes. There are 'x' marks above the first and fourth measures of both staves.

138

Measure 138: Treble staff contains quarter and eighth notes. Bass staff contains quarter and eighth notes. There are 'x' marks above the first and fourth measures of both staves.

139

140

Musical score for measures 139 and 140. The score is written for three staves (treble, alto, and bass clefs) in 3/4 time. The key signature has two flats (B-flat and E-flat). Measure 139 shows a melodic line in the treble and bass staves, with a supporting line in the alto staff. Measure 140 continues the melodic development with some rests in the treble and bass staves.

141

Musical score for measures 141 and 142. The score is written for three staves (treble, alto, and bass clefs) in 3/4 time. The key signature has two flats (B-flat and E-flat). Measure 141 shows a melodic line in the treble and bass staves, with a supporting line in the alto staff. Measure 142 continues the melodic development with some rests in the treble and bass staves.

142

143

Musical score for measures 142 and 143. The score is written for three staves (treble, alto, and bass clefs) in 3/4 time. The key signature has two flats (B-flat and E-flat). Measure 142 shows a melodic line in the treble and bass staves, with a supporting line in the alto staff. Measure 143 continues the melodic development with some rests in the treble and bass staves.

144

Musical score for measures 143 and 144. The score is written for three staves (treble, alto, and bass clefs) in 3/4 time. The key signature has two flats (B-flat and E-flat). Measure 143 shows a melodic line in the treble and bass staves, with a supporting line in the alto staff. Measure 144 continues the melodic development with some rests in the treble and bass staves.

145 146

Musical score for measures 145 and 146. The score is in 6/8 time and B-flat major. It consists of three staves: two treble staves and one bass staff. Measures 145 and 146 are indicated by numbers above the first staff. The music features eighth and sixteenth notes, with some chords and rests.

Continuation of the musical score from the previous block. It consists of three staves: two treble staves and one bass staff. The music continues with eighth and sixteenth notes, chords, and rests.

147 148

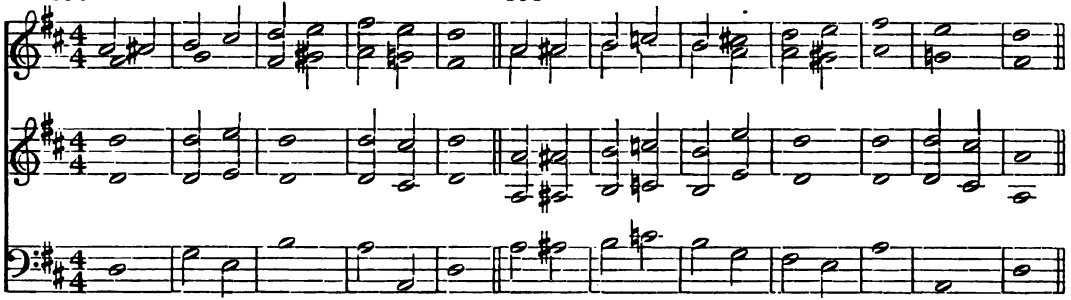
Musical score for measures 147 and 148. The score is in 6/8 time and B-flat major. It consists of three staves: two treble staves and one bass staff. Measures 147 and 148 are indicated by numbers above the first staff. The music features eighth and sixteenth notes, with some chords and rests.

149

Musical score for measure 149. The score is in 3/4 time and B-flat major. It consists of three staves: two treble staves and one bass staff. Measure 149 is indicated by a number above the first staff. The music features quarter and eighth notes, with some chords and rests.

150

151



152

153



154



155

156

157



158



159

160

161



162



MOTET, The Lord is My Shepherd.

163

Not too slowly.

The Lord is my shep-herd ; I shall not want. He mak-eth me to lie down in green

The Lord is my shep-herd ; I shall not want. He mak-eth me to lie down in green

mf
pastures : he lead-eth me be - side the still wa - ters. He re - stor - eth my soul : he

mf
pas-tures : he lead-eth me be - side the still wa - ters. He re - stor - eth my soul : he

mf
The

pp
lead-eth me in the paths of righteousness for his name's sake. The Lord is my

pp
lead-eth me in the paths of righteousness for his name's sake. Yea, tho' I walk thro' the valley of the

pp
Lord, . . is my shep - herd. The Lord is my

cres.
shep - herd, for thou art with me ; thy rod and thy staff they com-fort me.

cres.
shadow of death, for thou art with me ; thy rod and thy staff they com-fort me.

cres.
shep - herd, I will fear no e - vil : for

p tranquilly.
In the pres - ence of mine

p
Thou pre - par - est a ta - ble be - fore me in the presence of mine en - e -

p
Thou pre - par - est a ta - ble be - fore me in the presence of mine en - e -

p

In the presence

en - e - mies: *cres.* *mf*

mies: Thou a - noint - est my head with oil; my cup run-neth o - ver.

mies: Thou a - noint - est my head with oil; my cup run-neth o - ver.

of mine en - e - mies: Thou a - noint - est

p *pp*

Sure - ly good - ness and mer - cy shall fol - low me all the days of my life; and

p *pp*

Sure - ly good - ness and mer - cy shall fol - low me all the days of my life; and

cres.

I will dwell in the house of the Lord, and I will dwell in the house of the

cres.

I will dwell in the house of the Lord, and I will dwell in the house of the

cres.

ff *ritard.*

Lord, I will dwell in the house of the Lord for ev - er, for ev - er, for ev - er.

ff *ritard.*

Lord, I will dwell in the house of the Lord for ev - er, for ev - er, for ev - er.

ff *ritard.*

HARMONIA — SERIES II

PROGRESSIVE EXERCISES AND SONGS

FOR

FOUR-PART CHORUS OF MIXED VOICES,

ADAPTED FOR USE BY ADULT CHORUS (SOPRANO, ALTO, TENOR, BASS,) OR FOR USE BY
SCHOOL CHORUS (SOPRANO I, SOPRANO II, ALTO-TENOR, BASS).

Exercise 1, measures 1-4. The music is in 2/4 time. The first staff (Soprano) begins with a quarter rest, followed by a half note G4, a quarter note A4, and a half note B4. The second staff (Alto) begins with a quarter rest, followed by a half note F#4, a quarter note G4, and a half note A4. The third staff (Tenor) begins with a quarter rest, followed by a half note E4, a quarter note F#4, and a half note G4. The fourth staff (Bass) begins with a quarter rest, followed by a half note D4, a quarter note E4, and a half note F#4. The exercise continues with similar harmonic patterns.

Exercise 3, measures 1-4. The music is in 2/4 time. The first staff (Soprano) begins with a quarter rest, followed by a half note G4, a quarter note A4, and a half note B4. The second staff (Alto) begins with a quarter rest, followed by a half note F#4, a quarter note G4, and a half note A4. The third staff (Tenor) begins with a quarter rest, followed by a half note E4, a quarter note F#4, and a half note G4. The fourth staff (Bass) begins with a quarter rest, followed by a half note D4, a quarter note E4, and a half note F#4. The exercise continues with similar harmonic patterns.

Exercise 4, measures 1-4. The music is in 2/4 time. The first staff (Soprano) begins with a quarter rest, followed by a half note G4, a quarter note A4, and a half note B4. The second staff (Alto) begins with a quarter rest, followed by a half note F#4, a quarter note G4, and a half note A4. The third staff (Tenor) begins with a quarter rest, followed by a half note E4, a quarter note F#4, and a half note G4. The fourth staff (Bass) begins with a quarter rest, followed by a half note D4, a quarter note E4, and a half note F#4. The exercise continues with similar harmonic patterns.



See Series I, 70.





THE LORD, JEHOVAH, REIGNS. *

MENZIES RAYNER.

Adapted from an Old Tune.

18 *Allegro.*

1. Hail, Source of light, of life and love, And joys that nev-er end, . . In whom all crea-tures
2. All space is with thy presence crowned ; Cre - a - tion owns thy care ; . Each spot in na - ture's

3. At-tuned to praise be ev - 'ry voice, Let not one heart be sad ; Je - ho - vah reigns ! let
4. Then sound the an - them loud and long, In sweet-est, loft-iest strains, And be the bur - den

live and move, Cre - a - tor, Father, Friend ! (4) reigns, The Lord, Je - ho - vah, Je - ho - vah, reigns !
am - ple round Proclaims that God is there.

earth re - joice ; Let all the isles be glad. (4) reigns, The Lord, Je - ho - vah, Je - ho - vah, reigns !
of the song, The Lord, Je - ho - vah, (Omit.)

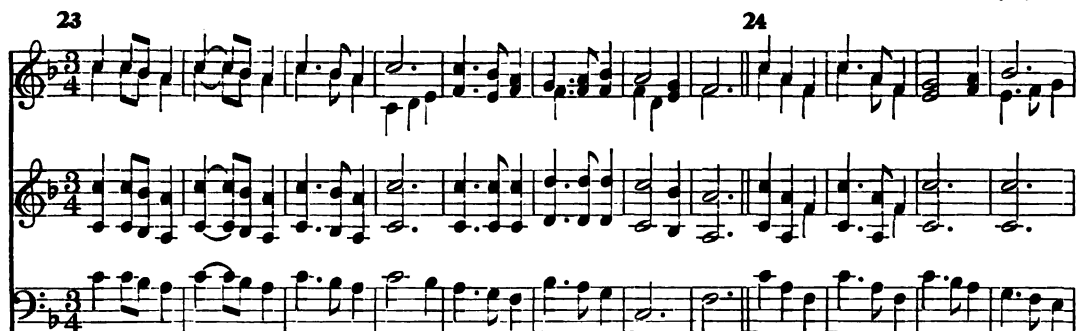
19

20

21

22

23 24



25



26



27



28 29

Musical score for measures 28 and 29. The score is in 3/4 time with a key signature of one sharp (F#). It consists of three staves: Treble, Alto, and Bass. Measure 28 shows a complex rhythmic pattern with many beamed sixteenth notes. Measure 29 continues this pattern with some rests and 'x' marks indicating specific notes or rests.

30

Musical score for measure 30. The score is in 3/4 time with a key signature of one sharp (F#). It consists of three staves: Treble, Alto, and Bass. Measure 30 continues the complex rhythmic pattern from the previous measures, featuring many beamed sixteenth notes and 'x' marks.

31

Musical score for measure 31. The score is in 3/4 time with a key signature of one sharp (F#). It consists of three staves: Treble, Alto, and Bass. Measure 31 shows a continuation of the rhythmic pattern, with some notes being half notes and others beamed sixteenth notes.

32

Musical score for measure 32. The score is in 3/4 time with a key signature of one sharp (F#). It consists of three staves: Treble, Alto, and Bass. Measure 32 shows a continuation of the rhythmic pattern, with some notes being half notes and others beamed sixteenth notes.



37 38

39

GOD IS LOVE.

JOHN BOWRING.

Adapted from an Old Tune.

40 *Allegretto.*

1. God is love; his mer - cy bright - ens All the path in which we
 2. Chance and change are bu - sy ev - er; Man de - cays, and a - ges

3. E'en the hour that dark - est seem - eth Will his change - less good - ness
 4. He with earth - ly cares en - twin - eth Hope and com - fort from a -

rove; Bliss he wakes, and woe he light - ens: God is wis - dom, God is love.
 move; But his mer - cy wan - eth nev - er: God is wis - dom, God is love.

prove; From the mist his bright-ness streameth: God is wis - dom, God is love.
 bove; Ev - 'ry - where his glo - ry shin - eth: God is wis - dom, God is love.

I WILL EXTOL THEE.

41

Allegro.

I will ex-tol thee, my God, O King; and I will bless thy name for - ev - er and ev - er.

I will ex-tol thee, my God, O King; and I will bless thy name for - ev - er and ev - er. Ev-'ry

Ev-'ry day will I bless thee; for -

day will I bless thee; and I will praise thy name for - ev - er, for -

and
my God... O King.

ev - er and ev - er. I will ex - tol thee, my God, O King, my God, O King.

ev - er and ev - er. I will ex - tol thee, my God, O King, my God, O . . King.

I will praise thy name for - ev - er,

42

43

#1 #2 #5 #6 b7 b6 b3 b2

#1 #2 #5 #6 b7 b6 b3 b2

44 45 46

Three staves of music in 4/4 time. Measure 44: Treble clef has eighth notes G4, A4, B4, C5; Bass clef has eighth notes G2, A2, B2, C3. Measure 45: Treble clef has eighth notes D5, C5, B4, A4; Bass clef has eighth notes D3, C3, B2, A2. Measure 46: Treble clef has eighth notes G4, A4, B4, C5; Bass clef has eighth notes G2, A2, B2, C3. A slur is under the first two measures of the bass line.

47 48

Three staves of music in 3/4 time. Measure 47: Treble clef has quarter notes G4, A4, B4; Bass clef has quarter notes G2, A2, B2. Measure 48: Treble clef has quarter notes C5, B4, A4; Bass clef has quarter notes C3, B2, A2. A slur is under the first two measures of the bass line.

49

Three staves of music in 3/4 time. Measure 49: Treble clef has quarter notes G4, A4, B4; Bass clef has quarter notes G2, A2, B2. A slur is under the first two measures of the bass line.

50 51

Three staves of music in 4/4 time. Measure 50: Treble clef has quarter notes G4, A4, B4, C5; Bass clef has quarter notes G2, A2, B2, C3. Measure 51: Treble clef has quarter notes D5, C5, B4, A4; Bass clef has quarter notes D3, C3, B2, A2. A slur is under the first two measures of the bass line.

52

53

Musical score for measures 52 and 53. The score is written for three staves (treble, alto, and bass clefs) in 4/4 time. The key signature has one sharp (F#). Measure 52 shows a complex melodic line in the treble staff, with the alto and bass staves providing harmonic support. Measure 53 continues the melodic development with some rests in the treble staff.

54

Musical score for measure 54. The score is written for three staves (treble, alto, and bass clefs) in 4/4 time. The key signature has one sharp (F#). Measure 54 shows a complex melodic line in the treble staff, with the alto and bass staves providing harmonic support. The measure ends with a double bar line.

Musical score for measures 55 and 56. The score is written for three staves (treble, alto, and bass clefs) in 4/4 time. The key signature has one sharp (F#). Measure 55 shows a complex melodic line in the treble staff, with the alto and bass staves providing harmonic support. Measure 56 continues the melodic development with some rests in the treble staff.

55

Musical score for measure 55. The score is written for three staves (treble, alto, and bass clefs) in 4/4 time. The key signature has one sharp (F#). Measure 55 shows a complex melodic line in the treble staff, with the alto and bass staves providing harmonic support. The measure ends with a double bar line.

56 57

4/4

58

4/4

59

3/4

60

4/4

Words by OLIVER WENDELL HOLMES.*

61 *With spirit.*

1. Chil - dren of the day new-born, Mind - ful of its glo - rious morn, Let the pledge our
 2. Pay our sires their children's debt, Love and hon - or, nor for - get On - ly Un - ion's

3. Hail, Co - lum - bia! strong and free, Throned in hearts from sea to sea! Blest in Un - ion's

fa - thers signed Heart to heart for - ev - er bind! Ev - er may the cir - cling sun
 gold - en key Guards the Ark of Lib - er - ty! Ev - er may the cir - cling sun

ho - ly ties, Let our grate - ful song a - rise, Ev - 'ry voice its trib - ute lend,

A little slower.

Find the Ma - ny still are One. 4. While the stars in heav'n shall burn, While the o - cean
 Find the Ma - ny still are One.

All in lov - ing cho - rus blend. 4. While the stars in heav'n shall burn, While the o - cean

tides re - turn, Ev - er shall the cir - cling sun Find the Ma - ny still, still are One!

tides re - turn, Ev - er shall the cir - cling sun Find the Ma - ny still, still are One!

* These portions of the "Additional Verses to 'Hail Columbia'" are used by special permission of HOUGHTON, MIFFLIN & Co., the authorized publishers of Dr. Holmes's works.

Musical score for measures 62 and 63. The score is written for three staves (treble, alto, and bass clefs) in 8/8 time. The key signature has two sharps (F# and C#). Measure 62 shows a complex rhythmic pattern with many beamed eighth and sixteenth notes. Measure 63 continues this pattern with some rests and a final cadence.

Musical score for measures 64 and 65. The score is written for three staves (treble, alto, and bass clefs) in 8/8 time. The key signature has two sharps (F# and C#). Measure 64 features a more melodic line in the treble staff with some long notes. Measure 65 continues the melody and accompaniment.

Musical score for measures 66 and 67. The score is written for three staves (treble, alto, and bass clefs) in 8/8 time. The key signature has two sharps (F# and C#). Measure 66 shows a continuation of the rhythmic patterns. Measure 67 ends with a final cadence.

Compare with 63.

68



69



70



71 72

NOW FARE THEE WELL.

KARL STEIN (Adapted).

73 *Andante.*

Now fare thee well, God give thee

mf Now fare thee well, fare thee well. God give thee joy,

p Now fare thee well, God give thee joy, God give thee

p fare thee well.

joy So fare thee well, So fare thee well.

p in thy wan - d'ring. So fare thee well, . . . so fare thee well. . . . God

p joy in thy wan - d'ring. So fare thee well, So fare thee well. God

give thee joy in thy wan - d'ring. God give thee joy in thy wand'ring, And may
give thee joy in thy wan - d'ring.

an - gels pro - tect from all ill, And may an - gels, may an - gels pro - tect from all
And may an - gels, may an - gels pro - tect from all
And may an - gels pro - tect thee from
ill. . . God give thee joy ! So fare thee well, And may an - gels, may an - gels pro -
ill. . . God give thee joy ! So fare thee well, And may an - gels, may an - gels pro -
ill. . . So fare thee well, So fare thee well. . .
tect from all ill, So fare thee well, fare thee well, so fare thee well, fare thee well. . .
tect from all ill, So fare thee well, fare thee well, so fare thee well, fare thee well. . .
Fare thee well, fare thee well. . .

74 75

76

ELFIN SONG.

Words by J. R. DRAKE (adapted).

77 *Allegro.*

1. Gnome and gob - lin! imp and sprite! Elf of eve! and star - ry Fay! Ye that love the

2. Hail the wan - der - er a - gain With dance and song, and lute and lyre. Pure his wing and

Hith - er come, Hith - er,

cres. moon's soft light, Hith - er, hith - er wend your way, *f* hith - er, hith - er wend your

cres. strong his chain, Dou - bly bright his fai - ry fire, *f* Dou - bly bright his fai - ry

cres. O wend your
O bright his

dim. way ; *cres.* Come hith-er and sing and trip it mer-ri-ly, . . .
dim. fire. *p* Twine ye in a jo-cund ring, *f* and
dim. way. Come hith - er and twine fire.

dim. . . and sing, . . and sing, *p* Twine ye in a jo - cund ring,
p sing, . . and sing, Twine ye in a jo - cund ring,
dim. Come, twine in jo - cund ring, Come, and

cres Sing and trip it mer - ri - ly *cen* Hand to hand, and wing to wing, Round the wild witch-
cres Sing and trip it mer ri - ly *cen* Hand to hand and wing to wing, Round the wild witch-
sing mer - ri - ly, *cres* *cen*

do. ff ha - zel tree, Round the ha - zel tree. Come hith-er, come hith-er, come hither, come hith-er.
do. ff *dim* in - u - en - do. *in* *u* *en* *do.*
ha - zel tree, Round the ha - zel tree. Come hith-er, come hith-er, come hither, come hith-er.
do. ff *dim* in - u *en* *do.*

MY COUNTRY.*

Words, "America," by S. F. SMITH.

81

1. My coun-try! 'tis of thee, Sweet land of lib - er - ty, Of thee I sing; Land where my
 2. My na - tive coun - try, thee, Land of the no - ble, free, Thy name I love; I love thy

3. Let mu - sic swell the breeze, And ring from all the trees Sweet freedom's song; Let mor - tal
 4. Our fa - thers' God! to thee, Au - thor of lib - er - ty, To thee we sing! Long may our

fa - thers died! Land of the pil-grims' pride! From ev-'ry moun-tain side Let free-dom ring!
 rocks and rills, Thy woods and tem-pled hills: My heart with rap-ture thrills Like that a - bove.

tongues a-wake; Let all that breathe partake; Let rocks their si-lence break.—The sound prolong.
 land be bright With freedom's ho - ly light; Pro-tect us by thy might, Great God, our King!

This selection may be sung in the key of G.

*Copyright, 1902, by LEO R. LEWIS.

83 84

Musical score for measures 83 and 84. The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). It consists of three staves: a treble staff with a melody, a middle treble staff with chords, and a bass staff with a bass line. Measure 83 shows active music in all staves, while measure 84 has rests in the top two staves and a single note in the bass staff.

Musical score for measures 85 and 86. The score is in 4/4 time with a key signature of two flats. It consists of three staves. Measure 85 has a melody in the top staff, chords in the middle staff, and a bass line in the bottom staff. Measure 86 continues the music with similar patterns, including some rests in the top staff.

85

Musical score for measures 85 and 86. The score is in 4/4 time with a key signature of two flats. It consists of three staves. Measure 85 has a melody in the top staff, chords in the middle staff, and a bass line in the bottom staff. Measure 86 continues the music with similar patterns, including some rests in the top staff.

86

Musical score for measures 86 and 87. The score is in 4/4 time with a key signature of two flats. It consists of three staves. Measure 86 has a melody in the top staff, chords in the middle staff, and a bass line in the bottom staff. Measure 87 continues the music with similar patterns, including some rests in the top staff.

87 88

89

WANDERER'S NIGHT-SONG.

Translation from GOETHE by LONGFELLOW.*

G. LEHMANN (Adapted).

90 *p* *Moderato.* *cres.*

Thou that from the heavens art, Ev' - ry pain and sor - row still - est, And the dou - bly

p *cres.*

Thou that from the heavens art, Ev' - ry pain and sor - row still - est, And the dou - bly

p *cres.*

f *p*

wretch - ed heart Dou - bly with re - fresh - ment fill - est, I am wea - ry with con - tend - ing!

f *p*

wretch - ed heart Dou - bly with re - fresh - ment fill - est, I am wea - ry with con - tend - ing!

f *p*

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ril. *A little faster.* *p*

Why this rap - ture and un - rest? Peace de - scend - ing, Peace de - scend - ing,

ril. *p*

Why this rap - ture and un - rest? Peace de - scend - ing, Peace de - scend - ing,

ril. *p*

cres. *f*

Come, ah, come in - to my breast! Come, ah, come in - to my breast!

cres. *f*

Come, ah, come in - to my breast! Come, ah, come in - to my breast!

cres. *f*

p *Peace de -*

Come, ah, come in - to my breast! *cres.* *Peace de - scend - ing,*

p *Peace de - scend - ing, Ah,*

p *cres.*

Peace de - scend - ing, ah! come,

scend - ing, *ff* *p* *pp Lento.*

come, ah, come in - to my breast, in - to my breast, *pp* *Peace de - scend - ing, come, ah, come!*

ff *p* *pp*

come, ah, come in - to my breast, in - to my breast, *pp* *Peace de - scend - ing, come, ah, come!*

ff *p* *pp*

91 92

93

Note change of key.

SPRING SONG.

E. SILAS.

94 *p* *Allegro con spirito.*

1. Now gladsome Spring is com-ing, And flow'rets sweet are bloom-ing, Fa la la la la la

2. And ma-ny a blos-som glo-rious Now greets the sun vic-to-rious, Fa la la la la la

f *fp*

la, Fa la la la la la la, fa la la la la,

la, Fa la la la la la la, fa la la la la,

la, fa la la la la, la la, fa la la la

mf *f*

... fa la la la la, While na - ture shows her face, Be-decked with ev-'ry grace, Fa la

mf *f*

... fa la la la la, While earth her voice doth raise To sing in thank-ful praise, Fa la

mf *f*

la la la,

mf

la, fa la la, fa la la, fa la la, fa la la, fa la la, The Spring clad all in

mf

la, fa la la, la la la, fa la la, Since all to-day re-

mf

fa la la, fa la la, fa la la,

p

glad - ness, Doth laugh at Win - ter's sad - ness, Fa la la la, fa

p

jo! - ces, We'll sing with hap - py voi - ces, Fa la la la, fa

p

Fa la la la la la la la, fa

cres. *ff*

la la la la la la la, fa la la la, fa la la la la la la.

cres. *ff*

la la la fa la la la, fa la la la la la la.

cres. *ff*

la la la la la la la, fa la la la la la la, fa la la la la la la.

95

96

97

Note change of key.

WE WELCOME THEE.

COMPANION-PIECE TO "NOW FARE THEE WELL," No. 73.

KARL STEIN (adapted).

98 *Very sustained.*

We wel - come thee! We wel - come thee! Thrice blest the day that marks thy journey's

We wel - come thee! We wel - come thee! Thrice blest the day that marks thy journey's

This selection may be sung in G or in G-flat.

p *f* *mf*

end! We wel - come thee! We wel - come thee! In lov - ing song our thankful voi-ces

p *f* *mf*

end! We wel - come thee! We wel - come thee! In lov - ing song our thankful voi-ces

p *f* *mf*

p *f* *mf*

blend. We wel - come thee! We wel - come thee! Words are but weak, are but *cres. e accel.*

p *f* *mf*

blend. We wel - come thee! We wel - come thee! *cres. e accel.*

p *f* *mf*

We wel - - come thee, . . . wel - come thee! Words are but

lento. *a tempo.*

weak when deep-er feel-ings throng; When speaks the throbbing heart, the *cres.*

lento. *a tempo.*

Words are but weak when deeper feel-ings throng; When speaks the throbbing heart, the *cres.*

lento. *a tempo.*

weak

f *pp* *ff* *pp*

throbbing heart, it breathes its mes-sage in a song! We wel - come thee! We wel - come thee!

f *pp* *ff* *pp*

throbbing heart it breathes its mes-sage in a song! We wel - come thee! We wel - come thee!

f *pp* *ff* *pp*

99 100

101

SLEIGHING SONG.

102 *Vivace.* *mf*

p Ling ling ling, etc.* 1. A - way, a-way to - geth - er, Fast fly - ing as the
2. Fair Lu - na's face is beam - ing, Up - on our hap - py

p Ling ling ling ling ling ling ling ling ling ling ling ling

p Ling ling ling, etc.*

cres. *dim.*

wind, We speed thro' win - try wea - ther, And leave all care be - hind ! O'er
band ; Our hearts re - flect the gleam - ing That brightens all the land. We've

ling ling ling ling ling ling ling ling ling ling ling ling O'er
cres. *dim.* We've

ling ling ling ling

* The Alto (Soprano II) and Bass sing "ling ling ling" throughout, unless otherwise indicated.

cres.

fro - zen road-way spring - ing, Our cours - ers dash a - long, While mer - ry bells are
 ne'er a tho't but pleas - ure; We've banished ev-'ry woe! All hail the glist'ning

fro - zen road-way spring - ing, Our cours - ers dash a - long, ling ling ling
 ne'er a tho't but pleas - ure; We've banished ev - 'ry woe!

ling ling ling, etc. *cres.*

f Hal-lo! hal - lo!

ring - ing, And voi - ces join in song, Hal - li! hal-lo! And
 trea - sure, That spark - ling gem, the snow, Hal - li! hal-lo! That

ling ling ling ling ling ling ling ling ling Hal - li! And
 ling ling ling ling ling ling ling ling ling Hal - li! That

ling ling ling ling

ff 1. 2. Fair 2 *dim.*

voi - ces join in song. Ling ling ling ling ling ling
 spark - ling gem, the (Omit.) snow.

ff *dim.*

voi - ces join in song. Ling ling ling ling ling ling
 spark - ling gem, the (Omit.) snow.

ling, And voi - ces join in song. Ling ling
 That spark-ling gem, the (Omit.) snow. A - way we

p *dim.*

A - way we go!

p *dim.*

A - way we go!

dim.

go! A - way we go!

OUR FLAG.

A. R. ROBINSON.

CARL WILHELM (Adapted).

103 *Tempo di marcia.*

1. A - bove our Un - ion, broad and wide, From o - cean-side to o - cean-side, From
 2. This flag shall nev - er suf - fer wrong; For all with mus - ket, sword, and song, Will
 3. Our shouts shall ech - o round each throne, Till Free - dom o'er the world is known, Till

north - ern hills to south - ern plains, One ban - ner shows that Free - dom reigns, And
 leap from plow and bench and till, Like one to work dear Free - dom's will. Our
 all man-kind, in ev - 'ry clime, Shall join the cho - rus, grand, sub - lime. Ten
 sends a splen - dor shin - ing far, From out its folds of stripe and star; And sends a
 flag no ty - rant's touch shall mar, Nor blight one gleam - ing stripe or star; Our flag no
 mil - lion swords the guard - ians are Of Free - dom's flag of stripe and star; Ten mil - lion
 splen - dor shin - ing far, From out its folds . . of stripe and star.
 ty - rant's touch shall mar, Nor blight one gleam - ing stripe or star.
 swords the guard - ians are Of Free - dom's flag of stripe and star.

HARMONIA—SERIES III

PROGRESSIVE EXERCISES AND SONGS

FOR

FOUR-PART CHORUS OF MIXED VOICES,

ADAPTED FOR USE BY ADULT CHORUS (SOPRANO, ALTO, TENOR, BASS,) OR FOR USE BY
SCHOOL CHORUS (SOPRANO I, SOPRANO II, ALTO-TENOR, BASS).

1

2

[TENOR AND ALTO-TENOR.]

3

4





11*

12

13

14

* The exercises marked with an asterisk are from a collection by H. BÖNICKÉ.

15

Three staves of music. The top staff begins with a treble clef, a key signature of two flats (B-flat major), and a 3/4 time signature. It contains measures 15, 16, and 17. The middle staff also has a treble clef and the same key signature and time signature. The bottom staff has a bass clef and the same key signature and time signature. The music consists of eighth and sixteenth notes, with some rests and accidentals.

16

Three staves of music. The top staff begins with a treble clef, a key signature of two flats (B-flat major), and a 3/4 time signature. It contains measures 18, 19, and 20. The middle staff also has a treble clef and the same key signature and time signature. The bottom staff has a bass clef and the same key signature and time signature. The music consists of eighth and sixteenth notes, with some rests and accidentals.

17 *

Three staves of music. The top staff begins with a treble clef, a key signature of two flats (B-flat major), and a 3/4 time signature. It contains measures 21, 22, and 23. The middle staff also has a treble clef and the same key signature and time signature. The bottom staff has a bass clef and the same key signature and time signature. The music consists of eighth and sixteenth notes, with some rests and accidentals.

18

Three staves of music. The top staff begins with a treble clef, a key signature of two flats (B-flat major), and a 3/4 time signature. It contains measures 24, 25, and 26. The middle staff also has a treble clef and the same key signature and time signature. The bottom staff has a bass clef and the same key signature and time signature. The music consists of eighth and sixteenth notes, with some rests and accidentals.

19

System 1 of the musical score, measures 19-20. The key signature is B-flat major (two flats). The time signature is 3/4. The system consists of three staves. Measure 19 contains rests in all staves. Measure 20 features a melody in the first staff, a harmonic accompaniment in the second staff, and a bass line in the third staff.

20

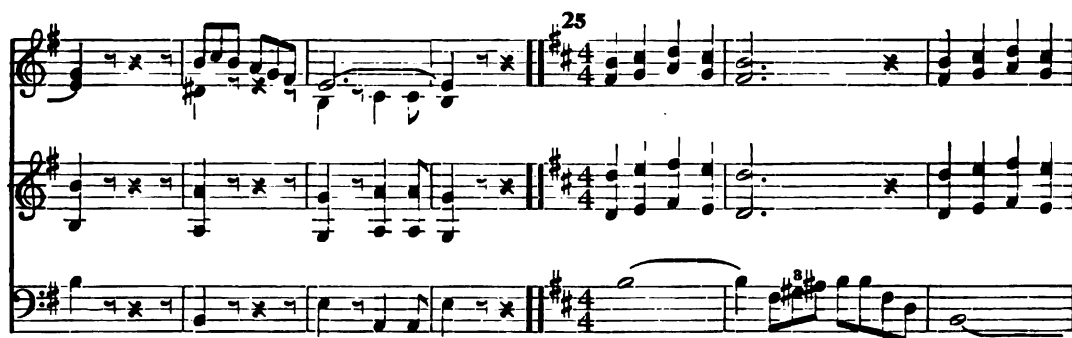
System 2 of the musical score, measures 20-21. The key signature is B-flat major (two flats). The time signature is 4/4. The system consists of three staves. Measure 20 contains a melody in the first staff, a harmonic accompaniment in the second staff, and a bass line in the third staff. Measure 21 continues the melody in the first staff, with a harmonic accompaniment in the second staff and a bass line in the third staff.

System 3 of the musical score, measures 21-22. The key signature is B-flat major (two flats). The time signature is 4/4. The system consists of three staves. Measure 21 contains a melody in the first staff, a harmonic accompaniment in the second staff, and a bass line in the third staff. Measure 22 continues the melody in the first staff, with a harmonic accompaniment in the second staff and a bass line in the third staff.

21

System 4 of the musical score, measures 22-23. The key signature is D major (two sharps). The time signature is 6/8. The system consists of three staves. Measure 22 contains a melody in the first staff, a harmonic accompaniment in the second staff, and a bass line in the third staff. Measure 23 continues the melody in the first staff, with a harmonic accompaniment in the second staff and a bass line in the third staff.







AH, WELL-A-DAY!

W. MOTHERWELL.

27

1. Some love is light and fleets a-way, Heigh-o! the wind and rain; Some love is deep and
 2. Of loy-al love I sing this lay, Heigh-o! the wind and rain; 'Tis of a knight and
 3. He lov'd her, O, he lov'd her long, Heigh-o! the wind and rain; But she for love gave

4. That brave knight buckled on his brand, Heigh-o! the wind and rain; And fast he sought a
 5. He scorned to weep, he scorned to sigh, Heigh-o! the wind and rain; But like a true knight

scorns de-cay, Ah, well - a - day! In vain. 5. well - a - day, ah! well - a - day! Life's vain!
 la - dy gay, Ah, well - a - day! Bright twain.
 bit - ter wrong, Ah, well - a - day! Dis-dain.

for-egn strand, Ah, well - a - day! In pain.
 he could die, Ah, well - a - day! Ah, (*Omit.*) well - a - day, ah! well - a - day! Life's vain!

28 *







32*



33*

















MIDNIGHT.

After EICHENDORFF, by C. B. RICH.

A. WALTER.

46 *Moderato*.

1. The quiv'ring stars a - bove me glis-ten, The earth in sleep is bound; With heart a-thrill I
The earth in sleep is bound;

2. The gar-ish day of toil and pleasure Hath run its gid - dy round; Yet thou, my heart, no
Hath run its gid - dy round;

pause and list - en, - Still'd is each faint-est sound. 3. The pla-cid moon a cloud is rift-ing With
rich - er meas-ure Of life or joy hast found. 3. The pla-cid moon a cloud is rift-ing With

T'ward ra - dant seas,
mf *dim.*

sil-v'ry darts galore; T'ward radiant seas the world, the world is drift - ing, Beyond th' ho - ri - zon's

mf *dim.*

sil-v'ry darts ga - lore; T'ward ra - dant seas the world is drift - ing, Beyond th' ho - ri - zon's

p poco stringendo. *cres.* *Con moto.*

shore.4. Now on de - vo - tion's ea - ger pin - ion Wing - eth my soul its way Where God holds

p poco stringendo. *cres.*

shore.4. Now on de - vo - tion's ea - ger pin - ion Wing - eth my soul its way Where God holds

p poco stringendo. *cres.* *Con moto.*

sway, by Love's do - min - ion, In ev - er - last - ing day, In ev - er -

sway, by Love's do - min - ion In ev - er - last - ing day, Where God holds sway, Where

sway, by Love's do - min - ion, God holds sway In ev - er - last - ing day, Where

sway, by Love's do - min - ion, In ev - er - last - ing, ev - er - last - ing . . day,

last - ing day, day!

God holds sway In ev - er - last - ing, ev - er - last - ing day, in ev - er - last - ing day.

God holds sway In ev - er - last - ing, ev - er - last - ing day, in ev - er - last - ing day.

day!

From the German by C. B. Rich.

E. JORK.

47 *Grazioso, con moto.*

Slum - ber, ba - by dear, An - gels hov - er near, . . .
 Slum - ber, ba - by dear, An - gels
 . . . Sent to guard thee, to guard thee, to guard thee in thy sleep -
 hov - er, hov - er near, to guard thee, sent to guard thee in thy sleep -
 God in heav'n his watch is keep - ing, Trust, O trust his ten - der care,
 ing. God in heav'n his watch is keep - ing, is keep - ing, Trust his
 ing. God in heav'n, God . . . his watch is keep - - ing, Trust his
 God in heav'n his watch is keep - ing, Trust, O trust his ten - der care,
 Trust his He is ev - - - 'ry - where.
 ten - der, ten - - - der care, He . . is ev - 'ry - where.
 ten - der, ten - - - der care, O trust his care, He is ev - 'ry - where.

48 From HAYDN's "Creation."

Pro - claim in your ex - tend - ed course th' al - might - - - y

Pro - claim in your ex - tend - ed

Pro - claim, . . . pro - claim in your ex - tend - ed

Pro - claim in your ex - tend - ed course,

pow'r and praise of God, the praise of God. Pro - claim . . .

course, pro - claim th' almighty pow'r and praise of God, th' al -

course, pro - claim, proclaim th' al-might - y pow'r and praise of God,

Pro - claim in your ex - tend - ed course th' al -

pro - claim . . . th' al-might - y pow'r,

might - - - y pow'r and praise of God, and praise of God, and praise of God.

Th' al - might - y pow'r and praise of God, and praise of God.

might - - - y pow'r and praise of God,

49 From HAYDN's "Creation."

De - spair - ing rage, de - spair-ing,

De-spair-ing, curs - ing rage, at - tends, at-tends their rap - id fall.

De - spair - ing, curs - ing rage . . . at-tends their rap - id fall.

De-spair - ing, curs - ing rage at-tends their rap - - - id fall.

50 From ROMBERG's "Lay of the Bell."

But dread is fire's re-sist-less

But dread is fire's re-sist-less force, When fet-ters fail . . to check her

When fet-ters fail . . to check . . her course, . . When on her

When fet-ters fail to check her course, When on her

force, When fet-ters fail to check her course, When on her

course, When

path in free-dom wild She rush-es, Na-ture's free-born child.

path in free-dom wild She rush-es, Na-ture's free-born child.

path in free-dom wild She rush-es, Na-ture's free-born child.

on her path in free-dom wild

51 From HAYDN's "Creation." [Final Chorus of Part I; may be sung with piano or orchestra accompaniment. Large numerals show number of measures of rest. Small numerals are measure numbers.]

Allegro. ♩ = 116.

The heav-ens are tell-ing the glo-ry of God, The

The heav-ens are tell-ing the glo-ry of God, The

The heav-ens are tell-ing the glo-ry of God, The

10 15

won-der of his work dis-plays the fir - ma-ment; The won-der of his

won-der of his work dis-plays the fir - ma-ment; The won-der of his

11

work dis-plays the fir - ma-ment. [SOLI. . . The night that is gone, to fol - low - ing

11

work dis-plays the fir - ma-ment.

11

35 40

night, The night that is gone to fol-low-ing night.] *f* The heav - ens are tell - ing the

f The heav - ens are tell - ing the glo - ry of

The won-der of his work, the won-der of his work, 45

glo - ry of God, The won-der of his work dis-plays, dis -

God, the won - der, The won-der of his work dis - plays, dis -

the won-der of his work, the won-der of his work

50 The won-der of his work

plays the fir-ma-ment, The won-der of his work dis-plays, dis-plays the fir-ma-ment.

plays the fir-ma-ment, The won-der of his work dis-plays, dis-plays the fir-ma-ment.

The won-der of his work

più allegro. = 144.

95 *f*

[TRIO... ev - er, . ev - er un-der - stood.] The heav-ens are tell - ing the glo - ry of

36

36 *f*

36 *f* *più allegro.*

The heav-ens are tell - ing the glo - ry of God, the

The won-der of his work, the won-der of his work,

105

100 God, The won-der of his work dis-plays, dis-plays the fir-ma-ment.

won - der, The won-der of his work dis-plays, dis-plays the fir-ma-ment.

The won-der of his work, the won-der of his work

2 110

2 1 2

2 3

Inst. 2

The won-der of his work dis-plays the fir-ma -

4

The won-der of his work dis-plays the fir-ma-ment, dis-plays the fir-ma -

115 120

1 The wonder of his work . . dis - plays the fir - ma - ment, the fir - ma - ment.

2 The wonder of his work dis - plays the fir - ma - ment.

3 ment, the fir - ma - ment. The

4 ment. The won - der

125

1 The won - der of his work displays the fir - ma -

2 The won - der of his work dis - plays the fir - ma - ment.

3 won - der of his work dis - plays the fir - ma - ment. The wonder of his work dis -

4 of his work displays,

130

1 ment, the fir - ma - ment. The won - der

2 The won - der of his work . . displays the fir - ma - ment, The

3 plays the fir - ma - ment. The won - der of his work dis - plays the fir - ma - ment, the fir - ma -

4 dis - plays the fir - ma - ment, dis - plays,

135

1 of his work, . . . The won-der of his work . . . dis - plays, . . dis - plays . .

2 won-der of his work dis-plays the fir - ma - ment.

3 ment, The won-der of his work dis - plays, . . . dis - plays . . the fir - ma -

4 dis - - plays the fir - ma - ment, The wonder of his

140

1 . . the fir - ma - ment, The won-der of his work displays the fir - ma - ment.

2 The won-der of his work . . dis - plays, dis-plays the fir - ma - ment.

3 ment, dis - plays, . . dis-plays the fir - ma - ment, the fir - ma - ment.

4 work dis - plays the fir - ma - ment. . . .

145

150

1 The won-der of his work, The won-der of his work dis-plays, dis-plays the

2 The won-der of his work, The won-der of his work dis-plays, dis-plays the

3 The won-der of his work displays the fir - ma - ment, the fir - ma -

4 The won-der of his work, the won-der of his work dis-plays, dis-plays the

155

1 fir - ma-ment. The heav - ens are tell - ing the glo - ry of God, The won-der of his

2 fir - ma-ment. The heav-ens are tell - ing the glo - - ry of

3 ment. The heav-ens are tell - ing the glo - - ry of God, The won-der of his

4 fir - ma-ment. The heav - ens are tell - ing the glo - ry of God, The won-der of his

160

1 work dis - plays the fir - ma-ment, dis - plays the fir - ma-ment, dis -

2 God, The won - der of his work dis-plays the fir - ma -

3 work dis - plays the fir - ma-ment, dis-plays the fir - ma-ment, dis -

4 work . . . dis - plays, dis - plays

165

1 plays, . . the fir - ma-ment, The won-der of his work, The won-der of his

2 ment, the fir - ma-ment, The won-der of his work, The won-der of his

3 plays . . the fir - ma-ment, The won-der of his work dis-plays the

4 the fir - ma-ment, The won-der of his work, The won-der of his

170 175

1 work dis-plays, dis-plays the fir - ma-ment, The heav - ens are tell - ing the glo - ry of

2 work dis - plays, dis-plays the fir - ma - ment, The heav-ens are tell -

3 fir - ma-ment, the fir - ma-ment, The heav-ens are tell - ing the glo - - ry of

4 work dis-plays, dis-plays the fir - ma - ment, The heav - ens are tell - ing the glo - ry of

180 185

1 God, The won - der of his work dis - plays, . . dis - plays . . . the fir - ma -

2 ing, are tell - ing the glo - ry of God, The won - der of his

3 God, The won - - - der of . . . his work ..

4 God, The won - der of his work dis - plays the fir - ma-ment, dis -

190 2

1 ment, dis - plays the fir - ma-ment, dis-plays the fir-ma-ment, displays the fir-ma-ment. 2

2 work dis - plays the fir - ma-ment, dis-plays the fir-ma-ment, displays the fir-ma-ment. 2

3 dis - plays the fir - ma-ment, dis-plays the fir-ma-ment, displays the fir-ma-ment. 2

4 plays the fir - - ma - ment, displays the fir-ma-ment, displays the fir-ma-ment. 2

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